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Duet.



Silvery Waves.
Duet.



Duet.
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KUNKEL BROTHERS, PUBLISHERS.

316 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., L.L.B.,

Editor.

SUBSCRIPTION.

One Year (with premium)	\$2.00
Six Months (with premium)	1.25
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Single Copy	25

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MUSIC teachers, as a rule, make great pretensions of love for the art of music. As a rule, also, these pretensions are false pretences; their interest in the "divine art" being very accurately measured by the dollars and cents they can manage to eke out of the music they would expect them to be at the head of all musical enterprises, or at least, to support by word and deed all worthy enterprises of that nature; as a rule, however, they have not energy and business tact enough to originate anything, and altogether too much petty jealousy and fear that some other teacher might, through such enterprises, get a pupil upon whom they have an eye, to have a word of encouragement for any musical undertaking of which they are not the head and front. If you get up a concert, made up of the works of modern authors, they turn up their noses at the programme—it is not classical enough; if you prepare a classical programme, their precious noses still point heavenward; the performers can not interpret classical music. In any event, they stay away, and keep away all those whom they can influence. But music advances in musical advancement. But music advances in spite of them; their shallowness is becoming more and more apparent; every day some of them are being weighed in the scale of an intelligent public opinion, found wanting, and dropped. A few decades at most will work a change—the time is coming when there will be no room for the ignorant, self-satisfied, small-minded and smaller-hearted "Professor of Music." The sooner it comes, the better. The "professors" of this sort need not starve—there will still be boots to black and streets to clean; they can still fulfill their true vocation.

Now last, we reproduced Mr. Bennett's first paper of "Observations on Music in America," and promised our readers that we would give them the subsequent papers of the series as they appeared. The first article, as doubtless all our readers noticed, was a speculative introduction which naturally led up to a full discussion of the subject announced. The papers have, however, come to an abrupt end, number two being the last. This second paper is not worth reproducing, being made up almost entirely of the account of Mr. Bennett's visits to three American churches and the Mormon temple at Salt Lake City; for this reason, we omit it entirely. Mr. Bennett, at first glance, seems to have wasted all his material in building a broad foundation, before which he at last stands trout

in hand, but without brick or mortar. Viewed in the light of what he has done, his you-fellows-jot! watch-me-and-see-what-I'm-going-to-do introduction sounds, may be, foolish. Mr. Bennett, is no fool, however, and it takes no great amount of assent to see that he has suddenly become silent, after giving expression to a few trivial and insignificant facts, not because he had nothing to say, but because he concluded not to say anything. What influences were brought to bear upon Mr. Bennett, to induce him to keep his opinions to himself, we can not say. Perhaps the publishers of the *Music Times* feared such a series of articles would injure their circulation in this country—a very mistaken idea, we think—perhaps Mr. Bennett mistook to be drawn into a controversy with his American cousins, or perhaps he may intend to pay us another visit and make more extended observations before he pursues the subject further. If the fear of hurting the *Times'* circulation in this country is what has silenced Mr. Bennett, we tender to him our columns for the fullest and freest discussion of his subject, for, while we do not think we should agree with him in all things, we have no doubt that a series of articles from his pen, as he so evidently contemplated, would be useful as well as interesting to all lovers of music in America.

THE VAN ZANDT INCIDENTS.

AN Zandt, the American *prima donna* with the Dutch name, has given the German editors of American music journals an opportunity of pouring the vials of their venom upon the heads of the "Lakme" French. As it does not hurt the French and seems to assist our *confreres* to digest their *saucy krawt*, it might be well enough to let them brandish their harmless weapons at the unseen and unseeing foe across the water; but we believe the play and the facts have been completely distorted by most of the journals that have spoken of the Van Zandt incidents that we think we owe it to a brave and generous people—a people whose sentiments toward this country have been practically exemplified by their magnificent gift to us of Barthold's gigantic statue of "Liberty Enlightening the World"—to briefly discuss—no, not discuss, but simply state, the undisputed and indisputable facts which have given rise to so much gratuitous abuse of the French people at the hands of men affected by that disease so common beyond the Rhine—Gallophobia.

Miss Van Zandt was a favorite singer at the Paris Grand Opera. Some two months ago she appeared upon the stage in a state of incoherency. The entire audience thought they saw in her actions unmistakable signs of drunkenness and began to hiss the singer who, apparently too drunk to be able to preserve a steady gait, retired from the stage in the midst of the indignant clamors of an outraged public. The following day, the Parisian press related the incident, commenting generally in severe terms upon Miss Van Zandt's conduct. It was claimed by her friends and herself, however, that it was illness and not intoxication that had caused her very strange actions. Supposing, say, granting, that such was the fact, what follows? Simply that Miss Van Zandt was unfortunate in seeming to be drunk when she was only ill. To the audience she looked drunk; they had no doubt she was drunk and it was against this apparent drunkenness that it arose as one man to resent and rebuke what would have been an insult had Miss Van Zandt been really intoxicated. The opinion of the audience must be judged from the stand-point of the audience, whose eyes told them that the *prima donna* was "drunk as a Lord." From that stand-point, their action was not only justifiable but commendable, for if artists with a weakness for the

bottle had not enough self-respect to avoid coming upon the stage in a state of inebriety, the public owe it to themselves to insist that such persons shall retire to some private spot, at least until the fumes of their too generous libations shall have escaped sufficiently to allow them to act with some slight regard for the common proprieties of life. This was all the Parisian public did, and we fail to see therein sufficient cause for the tirades against French morals and manners of which it is made the occasion. True, even after Miss Van Zandt had denied having "taken a drop too much" a number of papers and the mass of the audience continued to claim that the cause of the young lady's illness was alcoholic. It may be very wicked for five or six thousand people to insist upon believing the testimony of their own senses rather than the statements against that testimony of an interested party, but it is certainly not unnatural. The same number of Americans or even of Germans would probably have done the same thing, and we do not see even in that any evidence of that total depravity which, according to certain guttural Bonaperges, is an essentially French.

Miss Van Zandt, finding the climate of Paris rather warm for the time being, went to St. Petersburg to cool off and to recuperate her shattered health. Then, she returned to Paris and the stage of the Grand Opera, where she was to open in "Lakme." Of course she came not to be forgiven, not even to forgive, but to triumph over the wicked people and the more wicked critics who could so far forget the respect due to a queen of the stage as to believe their own senses rather than her word. As she was attacked on the subject, she was called to her assistance one whose moral status is well-defined, Sarah Bernhardt. The guileless Sarah wrote a letter to the angelic Van Zandt, in which, after telling her that she had been treated ever since she presented as a balm to the artist's wounded feelings the following fragrant bit of rhetoric, which we beg the pardon of our lady readers for reproducing: "One cannot prevent curs from—raising their legs against monuments." This letter Miss Van Zandt gave to the press for publication. We see but one palliating circumstance possible in this case, and that is that, at the time she did so, she was suffering from another attack of "illness." It is to be wondered at, then, that when "Monument" Van Zandt made her re-appearance, not on the first night, for the house had been carefully packed with her friends who, on the second, when the "curs" of the public and of the press were admitted, they should have resented the fresh insult added to the old injury and made Miss Van Zandt's further stay at the Grand Opera undesirable, if not impossible? Would not any self-respecting public have done as much?

If, at least, Miss Van Zandt was unfortunate in her illness' mimicking drunkenness so closely as to deceive every one who saw her, she was not only unfortunate, but unwise, in seeking as indorse of her private character a well-known bankrupt in character, and she was not only unfortunate and unwise, but also grossly immodest, insolent, and unladylike in using Bernhardt's filth to throw at the heads of those who she thought had injured her. For the resultant disgrace she has no doubt to blame herself, for when she was hissed off the Parisian stage she received only her just deserts.

Tell your friends about this magazine; explain to them that each number contains in music alone more value than the cost of a year's subscription. Then ask them to read the contents of the Review, and tell you whether they can afford to longer do without the regular visits of KUNKEL'S MUSICAL REVIEW.

MAZEPPA.

Galop de Concert.

A. Strelzki.

Tempo di Galop.

The musical score for 'Mazeppa' is a Galop de Concert in 2/4 time, composed by A. Strelzki. It is written for piano and consists of five systems of music. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics (ff, f, sf, p, cres.), articulation (accents, slurs), and performance instructions (Ped., rapid). The score is marked with 'Copyright - Kunkel Bros. 1885.' at the bottom.

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First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff. A dynamic marking *f* is present at the beginning.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff. A dynamic marking *f* is present. A note with a fermata is marked *or*.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff. A dynamic marking *f* is present. A note with a fermata is marked *myO*.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff. A dynamic marking *f* is present. A note with a fermata is marked *cen. do*.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingering numbers (1-5) are indicated above the treble staff. A dynamic marking *f* is present. A note with a fermata is marked *myO*.

8

ff

Ped. * Ped. Ped. Ped. Ped.

8

Poco più lento.
molto e tranquillo.

Cantabile.

Ped. Ped. * Ped. 1 * Ped. Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3

Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3

Ped. Ped. Ped. * Ped. * Ped.

Ped. Ped. Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3 Ped. 1 2 3

Ped. 1 2 3 Ped. 1 2 4 Ped. * Ped. * Ped. * Ped. *

FINALE.

ff Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. mf


Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

ff Ped. Ped. Ped. Ped. Ped. Ped.

VIVE LA REPUBLIQUE.

Paraphrase de Concert.

Andante M. M. 

par Charles Kunkel.



pp

Ossia. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

f

Plaintive.

sostenuto ed espressivo.

Ped. * *Ped.* * *Ped.* * *Ped.* *

This page contains five systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings.

The first system includes the instruction *Ped.* and **Ped.* (pedal). The second system includes *Ped.*, **Ped.*, *f*, and *dolce.*. The third system includes *Ped.*, **Ped.*, *agitato.*, and *crus.*. The fourth system includes *Ped.*, **Ped.*, *f più agitato.*, and *rit.*. The fifth system includes *Ped.*, *rapido.*, and *simili.*.

The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piece concludes with a final chord and a **Ped.* marking.

Maestoso M.M. 122
 La Marseillaise

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, including chords, single notes, and rests. There are also performance instructions such as "Ped." (pedal) and "x" (fingerings). The score is divided into measures by vertical bar lines. The piano part features a mix of chords and single notes, while the voice part consists of a single melodic line. The overall style is that of a traditional folk song.

The musical score for "The Swan" by Maurice Strakosky is presented in two systems. The first system shows the piano introduction and the beginning of the vocal solo. The piano part is characterized by a dense texture of triplets and a strong bass line. The vocal part enters with a melodic line. The second system continues the vocal solo and the piano accompaniment, featuring more complex rhythmic patterns and a crescendo leading to a fortissimo section. The score includes dynamic markings such as *ff* and *f*, and pedal markings *Ped.* and ***.

Var. I. Brillante.
Allegro M.M. $\text{♩} = 152$

p
leggero.

Ped. ** Ped.* ** Ped.* ***

First system of piano music. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. * Ped. *

Second system of piano music. The right hand continues with intricate passages, including some trills and grace notes. The left hand maintains its accompaniment. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of piano music. The right hand features more complex rhythmic patterns, including some triplets. The left hand continues with its accompaniment. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. * Ped. *

Fourth system of piano music. The right hand has a section marked "Risoluto." (Resolute). The music becomes more rhythmic and decisive. The left hand continues with its accompaniment. Pedal markings are present below the bass staff.

Ped. * Ped. *

Fifth system of piano music. The right hand features a series of chords and moving lines. The left hand continues with its accompaniment. Pedal markings are present below the bass staff. The system ends with a "rit." (ritardando) marking.

Ped. * Ped. * Ped. * Ped. *

a tempo. **Grandioso.**

f *Ped.* * *f* *R.H.* *f* *R.H.* *f* *Ped.* *

f *R.H.* *f* *Ped.* * *f* *Ped.* * *f* *Ped.* * *f* *Ped.* * *f* *Ped.* *

M.M. 112.
dolce.

p *Ped.* *Ped.* *Ped.* * *f* *R.H.* *f* *Ped.* *

Lunga Pausa.

p *Ped.* * *Ped.* * *f* *Ped.* *Ped.*

p *Ped.* * *Ped.* * *f* *Ped.* *

Ped. Ped.

Ped. Ped. Ped. Ped.

dim. pp pp p pp pp f

Ped.

Allegro, M. M. ♩ = 152
Cadenza.

f ppp

f

8

3

molto cresc:

Ped.

8

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Signal.

f

ff

Lunga Pausa.

echo. *pp*

Lunga Pausa.

pp

Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped. * Ped.

Mlegro. M. M. 168

Mourir pour la Patrie.

pp

drum

sans Pedale.

(Without Pedal)

cresc.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with dynamic markings *f* and *Ped.*.

Third system of musical notation, measures 9-12. Treble and bass staves with dynamic marking *p* and pedal markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamic marking *mf* and pedal markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamic marking *f* and pedal markings.

Grandioso.

ff *ff* *f* *f* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Con Bravoura.

ff

Ped.

sempre ff *ff* *ff* *ff* *ff* *ff*

* *Ped.* *

RINK WALTZ.

Tempo di Valse 6/8 — 80.

Secondo.

Carl Sidus Op. 85.

Pedale ad libitum.

f *mf* *f* *f*

1. 2.

RINK WALTZ.

Tempo di Valse ♩ = 80.

Primo.

Carl Sidus Op. 85.



N. B. The small notes are ad libitum.

Secondo.

mf

First system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays a series of chords, while the left hand plays a simple bass line. The dynamic marking *mf* is present.

dolce
f
p

Second system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays chords, and the left hand plays a bass line. The dynamic markings *f* and *p* are present. The word *dolce* is written above the right staff.

Third system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays chords, and the left hand plays a bass line. The system ends with a long note in the left hand.

ff
ff

Fourth system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays chords, and the left hand plays a bass line. The dynamic marking *ff* is present. The system includes a first ending (1.) and a second ending (2.).

p

Fifth system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays chords, and the left hand plays a bass line. The dynamic marking *p* is present. The system includes a first ending (1.) and a second ending (2.).

Sixth system of musical notation, piano part. It consists of two staves in bass clef. The right hand plays chords, and the left hand plays a bass line. The system ends with a long note in the left hand.

Primo.

This page contains six systems of musical notation for a piano piece. The notation is written for two staves per system, with a treble and bass clef. The key signature is one sharp (F#). The piece begins with a *mf* (mezzo-forte) dynamic. The first system includes fingerings (1-5) and a *Primo.* marking. The second system features a *dolce.* (dolce) marking and a *mf* dynamic. The third system includes a *or* (optional) marking. The fourth system features a *ff* (fortissimo) dynamic. The fifth system includes a *mf* dynamic. The sixth system includes a *or* marking. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

Secondo.

mf

f

f

mf

f

f

ff

ff

finito

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

The small notes are ad libitum.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

8

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and dynamics.

cen do.

TELL ME WHY?

(SAG' WARUM!)

A. M. Wakefield.

3. Wenn du

1. Sag' mir

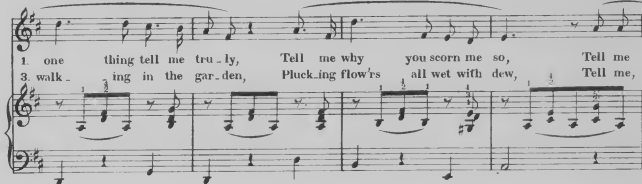
Moderato ♩ - 88.



1. Tell me

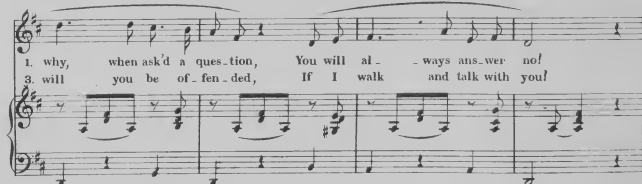
3. If when

3. in dem Gar-ten wandelst, Blumen pflü - kend, thau-ge-tränkt, Sag' mir,
1. ein ding, sag's ge-treu-lich, Sprich, was soll dies Grollen sein! Sag' wa-



1. one thing tell me tru-ly, Tell me why you scorn me so, Tell me
3. walk-ing in the gar-den, Pluck-ing flow'rs all wet with dew, Tell me,

3. wenn ich Dich be-glei-te, Sag' mir, ob dich das wohl kränkt!
1. runn auf je-de Fra-ge Du nichts weisst, als im-mer Nein!



1. why, when ask'd a ques-tion, You will al-ways ans-wer no!
3. will you be of-fen-ded, If I walk and talk with you!

3. *Nein Herr, nein Herr, nein Herr, nein.....Herr* *nein Herr, nein Herr,*
 1. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*
Animato.

3. No sir! no sir! no sir! no sir! no sir! no sir!
 1. No sir! no sir! no sir! no sir! no sir! no sir!

Animato.

3. *nein Herr, nein.*
 1. *nein Herr, nein*

4. *Und wenn*
 2. *Fa - ter*

1. no sir! no
 3. no sir! no

2. My fa - ther
 4. If when

4. *in dem Gar - ten wan - deln Ich Dich b̃ - te: O sei mein Mei. ne*
 2. *treibt in Spa - nien Han - del Hat beim Ab - schied mir ge - sagt: Nie ver.*

2. was a Spa - nish mer - chant, And be - fore he went to sea He told me
 4. walk - ing in the gar - den I should ask you to be mine And should

4. Lie - be Dir ge - ste - hend Sag - test du auch dann bloß: Nein!
 2. giss' antwort ihm im - mer Nein, was im - mer er auch fragt!"

2. to be sure and answer No, to all you said to me.
 1. tell you that I love you, Would you then my heart de - clare!

4. Nein Herr, nein Herr, nein Herr, nein, nein, nein, nein, nein Herr;
 2. Nein Herr, nein Herr, nein Herr, nein, nein, nein, nein, nein Herr;
 Animato.

2. No sir! no sir! no sir! no, no, no, no, no sir!
 1. No sir! no sir! no sir! no, no, no, no, no sir!

Animato.

4. nein Herr, nein Herr, nein Herr, nein.
 2. nein Herr, nein Herr, nein Herr, nein.
 f

2. no sir! no sir! no sir! no.
 1. no sir! no sir! no sir! no

Ped. N.B. Ped. Ped. *

N.B. The small notes may be played or omitted

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Bohemian Girl, Fantasia.....	C. Sidus
Lucresia Borgia, Fantasia.....	C. Sidus
Charming Waltz, Waldeufel.....	C. Sidus
Fra Diavolo, Fantasia.....	C. Sidus
Joys of Spring, Waltz.....	C. Sidus
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CORRESPONDENCE.

BO-TON

Boston, April 22, 1885

EDITOR KUNKEL'S MUSICAL REVIEW:
Wagner! Last month it was *Tristan*, and the month before it was *Tristan*. But this month it has been *dissonance*, and the music of the future, and Boston, has gone into frenzied enthusiasm over each successive performance of "The Valkyrie." Yet I wish to qualify the adjective. The performances were fine enough as related to the chief singers, but the orchestra was comparatively weak, and not perfectly conducted, but that was not to be expected. I did feel annoyed when Walter Damrosch refused to her long and enormous hair with a circle of flame, and instead of flame there was in the background a cloud of steam surrounded the Valkyrie as if she had been sentenced to take a Russian bath. But there! why should I find fault with the best Wagnerian performance which has yet taken place in America?

If Mr. Walter Damrosch is not yet a perfect conductor, he shows signs of speedily becoming one, that is, he is not spoiled by the exaggerated praise bestowed on him by critics, who do not know that they are talking about it. *Tristan* was of course great in all her roles. Yet she too labored under disadvantages. In the first place, the accompaniments were rigid and ineffectual and soundly, she had yielded to our climate, and to give Wagnerian alliteration.

"Pleasantly played with platters of mistle,"
Singing and smiling

Yet she barely kept to her work, and the public scarcely knew what she invalid she was.

Brandt made a success here in every role she played. There is but one lady on the lyric stage who in her spirit in combining dramatic power with vocal effect, and that is Fannie Lucie.

Robert was the full tenor *robusto*, just suited to the heroic characters of the Wagner Music-Drama.

Franklin Stahl made many friends here by her unusual voice, and her clear and conscientious singing. Her best character was that of *Ortrud*, in "The Valkyrie."

Miss Martindale was most successful in "La Dame Blanche," although she did not have half a chance in the opera.

Her husband was superb as *Wotan*. Yet I wish that he could have also been heard in public, apart from the opera.

My *Leif* of which he is one of the best singers. I had the good fortune to hear him twice in course of the week, and I was awestruck at the exquisite beauty with which this base-line tone invests the croaking of the *Wotan*.

As for the rest of the troupe, they were adequate to their roles. Her husband occasionally sang out of tune, but I admired his broad, massive style. Her husband's most pleasing well in reaching the high C although he tried three times, the audience viewing the attempts with wonder. But the real charm of the opera was that the previous night the stage was obliged to act as well as sing. There was no "silly" talk by the house and doubtful about getting it, expression on the stage as there so often is upon the faces of the choruses of sunny Italy. There was careful stage management, and realizing in almost every detail.

During the stay of the company in Boston, several of those visited the New England Conservatory of Music. It was a most favorable time to do so, for the vast college never exhibited more activity than at present. Examinations are going on, and the students are discharging their duties with great vigor.

Going through the questions in theory, harmony, counterpoint and composition. Meanwhile in another great hall, an exhibition of paintings, arranged by Prof. Willard, the principal of the art department.

The students, both in open and certain times to the public, and artists. Into this field of activity the fine man, whose name is not familiar to most of our readers, has been introduced through the corridors lined with violins who anticipated as they passed through the library, parlor, examination, teaching room, organ room, etc. etc. etc. expressions of surprise were continually on their lips. Finally, when the chapel was reached, and found themselves with expert students, they could not resist the entreaty, and sang "Her Ständchen" with "Lieders." "Wanderer," and Franklin Brandt sang "I have lost my Burden," both in the most excellent manner, as if they were performing in a semi-professional audience. The visit lasted a somewhat long time.

The Handel and Haydn Society have added a little of Handel as a Wagnerian article. They chose their season on *Peter Shmuck* with "Israel in Egypt." It was the best musical performance although the chorals were thin in tone, and the soloists, both in voice and in style, were not of the highest quality. Yet the child nature and the "Hallelujah chorus" and the "Hose and his Rider," went merrily on.

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CHICAGO

CHICAGO, April 21, 1885

EDITOR KUNKEL'S MUSICAL REVIEW:
It is with feelings of pride and delightful satisfaction that I have to chronicle the complete success of the Chicago Organ Festival, recently, financially and artistically. The activity and grit of spectators, who bought up all or

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Mr. Byron Douglas as the Baron de Fiacos, an unsuspicious villain who uses the *Vicomte de Fiacos* as a caspaw, also made a decided hit. Mr. J. L. Morgan made an excellent impersonation of *Lord Penrose*, the fiery young French officer. Miss Emily Hauckler takes the part of *Maria* to perfection. The portraits of the freshmen and innocence of a country girl, and looks altogether as good as *Hans* ought to be. The remainder of the company which is a much stronger one than is usually seen on the road, and took their part well. The scenery is very fine and several very effective tableaux are introduced. The scenes which depict the struggle between *Fiacos* and *Penrose*, the escape of the *Baron de Fiacos* from the cellar into the railway tunnel, where he is killed by a passing train, and the arrest of *de Fiacos* at the depot, last as a grand boomersome crowd pulling in, are in themselves worth seeing.

Milwaukee's light opera "The Beggar Student" was produced in Montreal for the first time by the Thompson Opera Co. before one of the largest audiences of the city. The company are unanimous in pronouncing the work a complete success. The most marvellous artist in the troupe is probably your fellow townsman, Mr. Hraun.

Your correspondent will furnish you with more particulars about the doings in Montreal, in his next next account.

HE CALLED ON THE SHERIFF.

The morning following a performance of "Martha," at Limrick, Ireland, writes Fred Dixon to the Indicator, I received a formidable document in a large official envelope from the sheriff of Limrick, expressing that gentleman's indignation at my portrayal of the part of *Martha* in the "Beggar Student" which he looked upon as an insult to himself, and requesting my attendance with an apology at his office at noon. With some little trepidation, and visions of contempt of court and the county jail I went, and was received by a party gentleman Mr. said he, "What have you got to say?" I stammered out some familiar with the ways of the county. They listened somewhat impatiently, and after a whispered consultation one of the officers said, "This does not seem to hear on the case. State in as few words as you can what you know, and confine yourself to facts." I proceeded as well as my chattering tongue would allow to give the particulars of the *Beggar Student*, and the character of the Sheriff. They looked more and more puzzled, as well as impatient, and the former policeman said "But what do you know about these men?" "What men?" "Are you going to explain, or are you not?" "I was beginning for the first time to apologize when I was stopped me, and showing me a letter, said 'This is the letter which you have written to the sheriff of Limrick. You come here to denounce a conspiracy of the Fiacos!' "Then what did the devil did you come for?" "Because you told me, said I producing his letter to them. They looked at it compared with the one in their possession, then at each other, listened, and then named me as the villain of a hoax; but they kept me to dinner, and I have the firmest recollection of how we got through the dinner. The harper was Charles Donard, the baritone, who used to travel with Lucy Faust and Henry Foy. He was the hero of many similar stories. Among others he sent two Sisters of Mercy and a priest to give the last rites to a church he sent in old super in the church, who was sleeping off the effects of the previous night's drinking. On another occasion he sent a coffin to Henry Hahn, the tenor, to whom he sent by his instructions, and presented a screaming class of punch upon another occasion the lute was decelerating vigorously when two stowaway sailors rushed out and dragged the astonished singer off the stage.

THE MUSICAL BORE.

MR. ALLWIND perpetrates a flute solo, and you resolve never again to be angry with the street arched for whistling the latest music hall air. Mr. Catgini assumes a Paganini attitude and mercifully scrapes on the violin. Then Miss Squal favors the company with a song or scene—two chest notes with six beat notes, and all devoid of quality and sweetness, as is the sound of saw-sharpening. Well, there are amateurs and amateurs, and some are musicians though not professional; but I ask is it fair, or reasonable, or humane that I should be compelled to listen hour after hour to amateur musicians, who are generally very un-musical, when for a very few shillings, I can hear accomplished musicians. Am I to be counted as un-musical because I prefer artists who can sing and players who can play? Moreover, you have not only to listen to amateur musical lions, but you are bound, under the penalty of being stigmatized as a bore, to admire and applaud them. The opinions of the amateur musical lions are almost as vexatious as their performances. Do you not think that Patti's upper register is rather metallic? What a pity Wilson is addicted to hoarse phrasing! The sonatas of Beethoven are as scorching but commonplace. Wagner would be delightful if his motifs were not so often involved in misty mysticism. The old English ballads are not bad in their way, but they are so often sentimental and twangy. And it is an offence to disagree with music and the talk for hours, and then to find that part there is another trial of temper. Your hostess in the honey-toned tone of voice briefly expostulates on the marvellous gifts of the musical lions who have exhibited, and hopes you have enjoyed the evening.

—Trinity's Magazine.



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MAJOR AND MINOR.

GOUNOD has composed a new aria for his Marguerite. The composition is designed for Mlle. Fischer.

"WHAT AMUSES me most at the opera," said an Arab chief, who had been taken to hear "Faust," "was one of the must-class in the orchestra, seated a little higher than the rest, who performed on an invisible instrument with a stick."

JOHN C. FREUND has written a play, "True Nobility," which has been accepted by McVicker, and will be given July 1st. From the title, we judge that the Marquis de Blois in Hamburg and No Count de Pöschheim do not figure in the cast.

JAMES WILLIAM DAYTON, well known in England as an able musical critic, also as the husband of the famous pianist, Arabella Goddard, died at Margate, England, on March 24th, in his seventy-third year. At the time of his death he was editor of *The Musical World*.

MR. ENKONS HANLIN, of the Mason and Hamlin Organ and Piano Co., died of pneumonia, at the Parker House, Boston, on April 8. He was in his sixty-fourth year. Mr. Hanlin is mourned by a large circle, who recognized in him a high-minded gentleman, an able man, and a generous soul.

"Yes, I do not deny that he gives some money away in charity, but he takes care that everyone shall be aware of the fact; now, as the proverb says, the right hand should not know what is done by the left."—This, then, is a stupid proverb, the invention of a pianist who could not play properly."

MURRAY A. PAINE, Jacksonville, Fla., are a live firm in the music business, who understand the wants of their patrons leading piano and organs, and carry a large and well-selected stock of small goods and publications, which include Kunkel Bros.' catalogue.

SINGER P. LA VITA, formerly teacher of vocal music in the Cincinnati College of Vocal Instruction in Detroit, Mich., beginning June 14th. Until that date, address him for terms, at a "musical journal," hunting, but an able and conscientious teacher.

ZELLER—Some years since Mlle. Zeller of the Theatre Lyrique, Paris, made a professional tour of the world, and visited the various islands. In an exchange for oranges from "Norona" and other operations were to receive a third of the proceeds. When the house was counted out, her share was found to consist of three pigs, twenty-three turkeys, forty-four whole five coconuts and considerable quantities of bananas, oranges and lemons.

CHIBULKA, the Vienna Capellmeister, has been presented with two snuff-boxes, one formerly belonging to Haydn, and one to Beethoven, the donor being Kockel, who possesses a box of (certainly) mild with gold. The master gave it to his valet, Kiehl, father of the famous dancer, Fanny Kiehl. Beethoven's is in common use. How appropriate to the respective characters of the two musicians!

ONE of the most complete and best appointed colleges of the South for young ladies, is the one located in Hualtuville, Ala., and under the charge of Rev. A. R. Jones. Every facility is provided for their course they desire, so that on the conclusion of their studies they leave the institution furnished with all well to correspond with the principal of this academy before sending their daughters elsewhere.

THE St. Louis correspondent of Freund's *Music and Drama* is a bright one—and acquires in a flash. He says that the quartette at the last Memorial Hall Concert, "Chamberlain de place, and the brilliant recital of *Musical Drama* took the advertisement of Dr. Kunkel's piano recital May 4th, on an extra page of the programme, for a just return.

A GERMAN paper, says that a proposal has been made to found a "Richard Wagner Musikschule" in Bayreuth, where the musical education is to be conducted in accordance with the principles of the master, and the pupils are to devote themselves to an exhaustive study of the works of the composer. It is further stated that the special endowment of the Wagner Musikschule in Bayreuth is likely to receive much help, as "people's representation" of "Richard Wagner and his work" at the Munich Court Theatre, on the anniversary of Wagner's death.

WHILE the Mapleson troupe were in Philadelphia, Signor Arditi was promenade one of the principal thoroughfares of "The Quaker City," when he caught the strains of the "Ji Baco" waltz, of which he himself is the author. Walking in the direction from which the sounds proceeded, he discovered a blind cripple grinding out the air from a decrepit hand-organ. At the drawing time at which the melody was discovered, he recognized the composer, and he remonstrated with the man at the organ for the manner in which his gem was being marred. He received an impudent retort and was too bashful himself if he could do it any better, which he immediately complied with, and he was too bashful to take the air to the crowd of bystanders who had by this time gathered in the vicinity, thinking a harmless musical lunatic had swooped from his keeper. He played on through, however, and, after rewarding the proprietor of the organ liberally, sauntered on, regardless of the jeers of the crowd.

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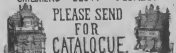
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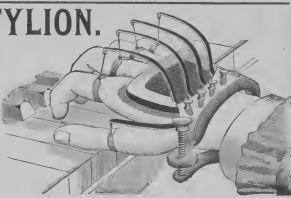
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How Frederic the Great made engagements with singers and dancers, may be learned from the following anecdote: A certain dancer decided for a position in the ballet he was ordered by the King to appear before him. When the hour set apart for the interview came, the dancer appeared. The King, simply saying, pass-on and then he said, pass back—look at the while at his own with a scrutinizing eye. After a while passed and repassed the King said, "good bye," and the dancer was dismissed without having secured his position. The King judged from his gait that he was not the man he wanted.

The 13 best (most wicked types), played us several tricks in our last month's issue. Most of these were such as our readers could readily detect, but we wonder what they made out of the winks in our account of the 2nd Kunkel Popular Concert, which stated that "Mr. Soliman astonished his friends and, perhaps, himself, by the perception of his friends." We had written, "and in a hasty nodding of the head failed to discover the improvement introduced by the 'intelligent company,' who in the case, we believe, was not a mistake, and we wonder thinking upon the spring fashions instead of absorbing the subtle things evolved from the great intellectual mind.

FROM SUNDAY'S *Amoskeag Spectator*, we learn that the gross receipts of the Paris theatre for the year 1884 were: Grand Opera (191 performances), \$70,350; Theatre Francaise, \$57,250; Opera Comique, \$26,375; Opera, \$85,027; Theatre-Lyrique (109 performances), \$23,506; Gymnase, \$24,807; Vaudeville, \$16,448; Palais Royal, \$16,448; Varietes, \$22,207; Porte Saint-Martin, \$20,200; Ambigu-Comique, \$100,405; Gaites, \$100,807; Chatelet, \$40,500; Menus-Plaisirs, \$16,500; Bonfais, Parisienne, \$8,500; Renaissance, \$4,500; Folies Dramatiques, \$10,500; Nouveautés, \$1,000; Theatre Populaire, \$12,500; Chateaux d'Eau, \$14,444; Theatre Francaise, \$100,000; Theatre Beaumarchais, \$27,500. Total, \$672,412.

In one of his European visits, Mr. R. J. Lang, of Boston, had interviews with Wagner, and in a recent lecture gave some account of their conversations. He said that he had been asked, if the evidences did not seem so direct to Mr. Lang, through the medium of the orchestra, if there was another aspect, more slowly built in Wagner. Yet it appears that he composed with the same rapidity as the other. The outlines of "Lohengrin," but added that he no longer made sketches. The work was all done in his mind. He said that he never wrote a score book, saying, "There is the opera." Wagner produced his music on a piano, but ruled for their reception. So clear was Wagner in his own mind as to what he wanted that on one page were two staves, on another four, on another twenty-four, according to the number of the instruments required for each touch of the work. In due time these pages became black with notes here and there, but not stringing out the

As important event in musical circles, says the *Washington Office*, is the opening at No. 517 Market place of warehouses by Messrs. Van Kins, a well-known and celebrated and enterprising piano manufacturers, who have been before the public for nearly fifty years. Messrs. Van Kins & Co. are established in New York and Baltimore have been regarded as among the leading musical institutions those cities and the number of salesrooms in this city will afford to Washingtonians similar facilities in dealing with this firm. The reputation of various types is complete, and the facilities for examining and selecting among the new instruments are well combined with pleasure by our musical citizens, all of whom appreciate the excellence of the Van Kins Instruments and the advantage of having such a well-qualified establishment in our midst. Among the specialties at the new warehouses may be seen the latest styles in Italian marquetry and fancy wood upright pianos.

LEW SMITH, of 706 Chestnut St., Philadelphia is doing good service in the cause of honesty and morality by his systematic and persistent exposure of frauds. His work deserves recognition. Owing to the fact that this journal is known to circulate largely in churches, synagogues, schools, and among ladies generally, there is hardly a word that goes by without being sent to our publisher with a view to its being placed before the eyes of our subscribers. We have, therefore, the rare privilege of seeing the advertisements of "scoundrels of advertising-schemes" not for sale at any price for such stuff, and we have always rightly excluded it. Mr. Smith in his papers, the *Pacific Herald*, and the *Jersey Herald*, shows, however, that many publications thought to be respectable, accept them some revenue papers, and with the encouragement of an immoral character. The evil is a gigantic one and the remedy is in the hands of advertisers. They should refuse to let their advertisements appear in the same paper with the advertisement of any business which they would not be willing to have publicly earned on a portion of the building they occupy for their own business. Public opinion needs to be aroused in this matter and the *Herald* articles on this and similar subjects should be given as wide a circulation as possible. One of the quickest and wisest exposed by Lew Smith, recently writing to him "You're a snob!" So long as they thus admit that they are so, Smith's work must satisfy those whom they would gild; but we think him right.

It is really astonishing, writes an expert, to see to what extent the musical perception will become deranged by the daily use of a piano which is in itself a derangement of the sense. I once tried an experiment upon myself, which, though a hazardous one, I felt was worth trying. I took a piano, upon which, I felt confident was true.

It was this. After carefully tuning my piano, I continued practicing upon it several hours daily, and, though I was because in order to discover whether or not I had been deceived, I had been told, though they annoyed me at first exceedingly, I continued this for about nine months, during all of which time I knew the instrument was growing more and more out of tune. Though, after the first few months, I quite ceased to annoy me. Finally, (and to allow the matter to go further) I should lose all vision of true pitch relation. I took a careful study of the actual condition of the piano; and, upon disassembly and chassis for I had concentrated myself upon it, not only familiar with interval relation, but intervals were marked down, I found not a single correct interval upon it,—two all of them were badly out of tune. Though not as severely deranged, I found it impossible to fully demonstrate that constant association with impure pitch relations will as verily derange the sensitiveness of even an educated ear as the frequent association with immoral and vice-castly, sooner or later, draw the robust of our race to their own low level. I felt the evil results of an experiment for six months after, and shall never repeat it again. But it makes one more charitable toward others to have one's own weakness thus forcibly shown. The obvious moral of this: keep your piano in tune.

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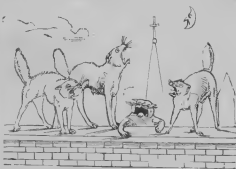
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Shall I, like a love-sick swain,
Die because a woman's plain?
Shall my locks grow gray with care
Just because she dyes her hair?
Be she hideous as a dream,
Waking sick men with a scream,
If she look not plain to me,
What care I how plain she be?

Shall a woman's faults inspire,
Day or night, my lips or lyre?
Shall her fallings countless grown,
Make me quite forget mine own?
Though her tongue had you find
As the worst of womankind,
If she be not cross to me,
What care I how cross she be?

Though her station be not high,
Shall I pine and weakly die?
Shall I scowl or look askance
Though she drop an eye perchance?
Virtue makes a womanly power,
More than rank and meretricious power;
If she seem and low to me,
What care I how low she be?

You can't get much brass music out of a hat-band. It is a string instrument.

The upright paragrapher renders unto authors the things which are contrary.

True for the man who agrees with you in everything—"See the concurring here comes."

What you don't know about men oftentimes makes them respectable.—*Editorial Tribune*

"CLEAVE to me," she murmured to her escort at the theatre. And as soon as the curtain fell he cleave!

A money young girl had the consolation of knowing that if she lives to be forty, she'll be a pretty old girl.

"Profferance (reading) "Enter Mephistopheles" (Turning to Mr. C. who has just got in, "Good Morning!" (General collapse).—*Columbian Spectator*

"MALARIA," said the Old Orchard Bench landlady: "well, no, we haven't got it; folks haven't asked for it, but we'll get it for your family."

A STUDENT at Oxford University, on being asked "Who was EXACT?" replied: "Exact was a man who wrote fables and sold his copyrights for a piece of possum."

A PIPER in a Northumbrian town once asked if he could play "Within a Mile of Edinburgh Town." "Within a mile!" he exclaimed; "Why, man, I can play within ten paces out."

A YOUNG musician, who adored a girl named Lucy, was forbidden the house by her father. This had such an effect on him that since then he has had very few Lucy's moments.

"I don't know how it comes," said McGinnis, "but I read in the paper this morning that the Mayor is going to play Uthello, or the Moor of Venice, but it did not say which one."—*Texas 809p.m.*

AN OAKLAND obituary notice referred to a deceased citizen as having "gone to a happier home." The widow is about bringing a libel suit. The obituary women are too sensitive for anything.—*San Francisco Post*

MISS FRASER—I really don't think I shall take part again in theatricals. I always felt that though I were making a fool of myself, I think, (who always says the wrong thing)—Oh, everybody thinks that.—*Id.*

SHALL I play "Over the Garden Wall?" asked the organ grinder.

"No," replied the citizen, "I would rather you would play in the next street."

A MARRASCHETTOSS town had a female barber, and instead of whirling around and adding to her customer's in-shape about it, the women quietly raised a purse of \$100 and gave it to an old back to marry the shavensack and take her away.

SENSE: Bridal reception. Several of the guests, after shaking hands with the bride, and all speaking at the same time: "Where is the bridegroom?" Bride nervously: "Oh, he's up stairs watching the wedding present."

AN exclamation says: "Pennsylvania Dutch girls make good precursors," but it doesn't say how many of them you take to a pound of Dutch girl, or how long you let 'em hold. The recipe for preserving Dutch girls is published.

When the funny man of a London paper writes a good joke the editorial and it is called up, orders are served, and the paper don't expect it to be in it is a little worthy fact that no London paper has missed a publication day for ten years back.

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